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well as palaces. In his great temple inscription Nebuchadnezzar says: "To make E-Saggil (the temple of Belus), my heart lifted me up the choicest of my cedars, which, from Lebanon, the noble forest, I brought for the roofing of the Shrine of his lordship." Nebuchadnezzar had a lumber-yard in the Wady Birsa, just under the cedar wood of Lebanon, where an inscription of his is carved on a rock.

The Assyrian temple consisted of three portions: the porch (*ulam*), literally a shade; the house or holy place (*hekel*), and the oracle (*debir*), the whole being surrounded by a courtyard. These temples were decorated with composite gryphons, such as the winged bull of Fig. 1, and the eagle-headed human figure (Fig. 6), scorpion men and winged cherubim.

Fig. 3.—Assyrian Bas-Relief.

A great deal of speculation has been made from time to time by historians and archæologists as to the nature of the decorations in the temple of Solomon. The accounts given by the authors of the book of Kings and Chronicles as to the decorations of the temple are confusing, and the vision of Ezekiel manifestly refers to the new temple that will rise with the renaissance of Judaism in Palestine.

Archæological research goes to prove that the decorative motives of the Jews were to a large extent Assyrian motives, for, although the land of Canaan was originally a portion of Phœnicia, in whose cities temples had existed from the earliest times, there is no such thing as a purely Phœnician art, for Phœnician architecture was, in almost all its details a reproduction of that Babylonian art, and it was on those that the temple of Solomon was erected. Tyre and Gebal were Phœnician cities, and it was the workmen of Hiram and Tyre and the masons of the city of Gebal who were the builders of Solomon's temple.

Fig. 8 is an illustration of the restored interior of Solomon's temple, the work of that able architect and draughtsman, M. Chipiez, assisted by the veteran archæologist, M. Georges Perrot. These gentlemen have selected their details from the best sources, and the result is in accordance with the archæological canons of the period. The cherubim which form such important features in the decoration, were common in Assyrian art, and, as we know, such figures were derived directly from the art of Egypt. In Assyrian art they were always used in pairs, and were usually represented divided by the sacred tree, the palm of Syria and Phœnicia. In Tyre and Sidon, in Solomon's day, Egyptian art still exerted considerable influence, so by that artistic fusion so marked in the work of the metal workers of these cities, the designs may not have been pure reproductions of the forms of any particular school. In the reproductions of M. M. Perrot and Chipiez they have introduced both male and female figures, and, although this may seem strange, it is not incorrect, as cherubim appear to be spoken of as both male and female, and are so represented in Assyrian art. The lily and lotus cups and capitals, the pendant chains and network patterns are all to be found in the art of the period.

Solomon had made a complete set of sacred vessels for the temple, these also being, no doubt, the work of Hiram of Tyre. As to the nature of these ornaments, the monumenis furnish us with many examples. The tribute of Jehu, paid in B. C. 842, about centuries after Solomon, is thus described: "The tribute of Jehu, the son of Ormi, silver, gold, bowls of gold, cups of gold, chalices of gold, buckets of gold, etc." There are some articles of temple furniture for which there is, as yet, little artistic data available; these are the candlesticks with the seven branches and the ark with the mercy seat. The latter probably resembled the baldichino-covered throne of the god, such as is represented upon the famous tablet of Nabbaliddma (B. C. 850), in the British Museum, and which is supported by cherubim figures.

## DECORATIVE NOTES.

THE jeweled or filigree picture frames are exquisite and beautiful. Those which are heart shaped are newest, and a pretty face, surrounded by a heart line of sparkling rhinestones, is a very desirable factor in the odd bits of a room.

THE handles of table knives are now made in china, to match the plates. There are sets of china knife handles for each course. Those for poultry have heads of the victims and little fluffy chicks and ducks upon them; those used with the

4.

game course have tiny flights of partridge and miniature long-legged snipe painted on them.

IF the top of your ornamental mantel forms a deep shelf, arrange it this way: In the centre of the shelf set a small palm. In front and on each side of this place smaller plants, ferns, geraniums, or anything you prefer. Bank it into a glowing mass of color. Then around the edges, front and side, train small, dainty vines, to droop over the mantel mirror or to climb upward on invisible wires. The effect is one of which you will never tire.

MANUFACTURERS of curtain poles are now furnishing them in tints from the palest and softest of the rose hues and cream to the deep olive greens. The time will come before long when architects will realize that they should no more finish the woodwork of a house than they should finish the walls, for we are becoming impressed with the propriety of having things harmonize, and yellow woodwork certainly does not combine to the best advantage with any or all colors which may be found in one's furniture coverings or draperies.

IN most old-fashioned houses there are plenty of unsightly corners and nooks, the result of additions and changes, and these, to the decorator, are the source of delightful whims. An alcove recently noticed was reduced in height by fretwork, side and top, and provided with a corner divan; the walls were treated with a paper, different entirely from the adjoining room, which was cream, with touches of brown, for the alcove showed

Fig. 5.—Couch, Chair, Footstool and Table, from Khorsabad.

its walls aglow with deep pink, as though from the reflection of a heavy red-shaded standard lamp. The effect upon entering the room and getting a glimpse of this alcove was very pleasing.

A NOVEL picture frame was made as follows: The subject of the picture was a marine in water color. The foundation of the frame consisted of a three-inch strip of wood, through the center of which was a shallow groove about an inch in width. The groove was filled with a compact row of small scallop shells of uniform size, which were fastened securely to the board by means of strong glue. When completed the spaces left bare by the curves of the shelves were gilded. Resting upon a rustic easel, draped with a genuine fisherman's net, the pretty picture, with its unique frame, was very charming.

THE latest regulations in artistic house furnishings prohibit the hanging of pictures on the walls of any room except such as may be specially set apart as galleries. Large patterned papers, or silk with huge floral designs, cover the panels into which the wall artistic is divided. Here a wall bracket, with a bit of pottery; there a nest of shelves laden with bric-a-brac, a jar on a high pedestal filled with ferns or tropical flowers fill a third panel space, and a bit of rare eastern cloth, richly wrought with gold, festoons another picture space. Fashion has decreed that the old family portralts and oil paintings, in their massive frames, must go. The dainty and delicate water colors that have delighted our eyes are killed against the giddy flowered paper, and the restful etching find no welcome in the fantastic glitter and sheen of the Louis XIV. apartment.

SERVICES of gilt are beautiful. They cost less than one-quarter the amount of solid silver, and are equally as imperish-

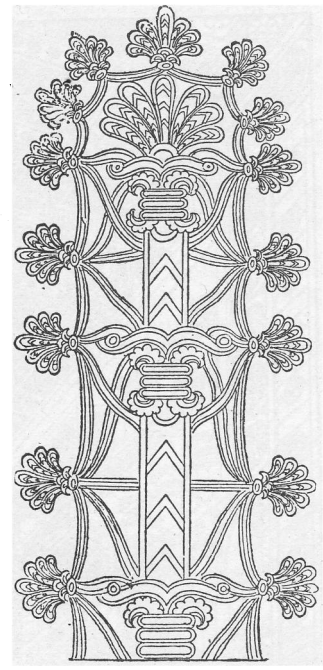

Fig. 6.—Sacred Tree.

able. They are highly ornamented and engraved in the most exquisite designs or elaborated with highly polished relief work in fruit or flower pieces, with the leaves and stems in the rough work. A beautiful cake basket in this latter style was square, with a slightly fluted rim. A cluster of apples upon a branch rose in relief from the gold-lined bottom. The fruit was burnished brilliantly, and the leaves in varying shades, among which was faded green and dull pink. The handle was a continuous cluster of fruit, leaves and knotty stems, arranged in open work and wrought in the tints of the center design.

THERE is a tendency to produce bedroom suits, and, in fact almost any style of furniture, except drawing-room, in natural finish. This is handsome in oak, maple and mahogany. Walnut

Fig. 7.—Eagle-Headed Human Figure.

is completely gone out of date, except in the cheaper grades. Beech, in natural finish, promises to come into q e extensive use, and in color it resembles natural mahogany. Besides the

costly Turkish, Louis Seize, Louis Quinze and First Empire styles of drawing-room furniture that are upholstered in brocades, brocatelles and satins, there is another class of work that only comes in the most expensive grades. The chairs and lounges of this class are concave backed, with wood-work hand-painted, in the place of upholstery. The New York Cabinet Company is now turning out some beautiful designs in hand-painted center-tables, music racks, whatnots and cabinets, which heretofore were only to be found among imported goods.

A COLORED picture is generally framed in good taste if given a suitable mat with a narrow gilt frame. Silk frames are sometimes used for them ; also for black and white effects. They are made by arranging soft folds of any plain colored China or India silk over a pine frame, which can be bought for a small sum, or framed at home. A fan of delicate lace across one corner will add to its beauty. One of these pine frames may also be cheaply covered with the dull yellow brown matting that comes around tea chests, and lighted by dashes of gilt.

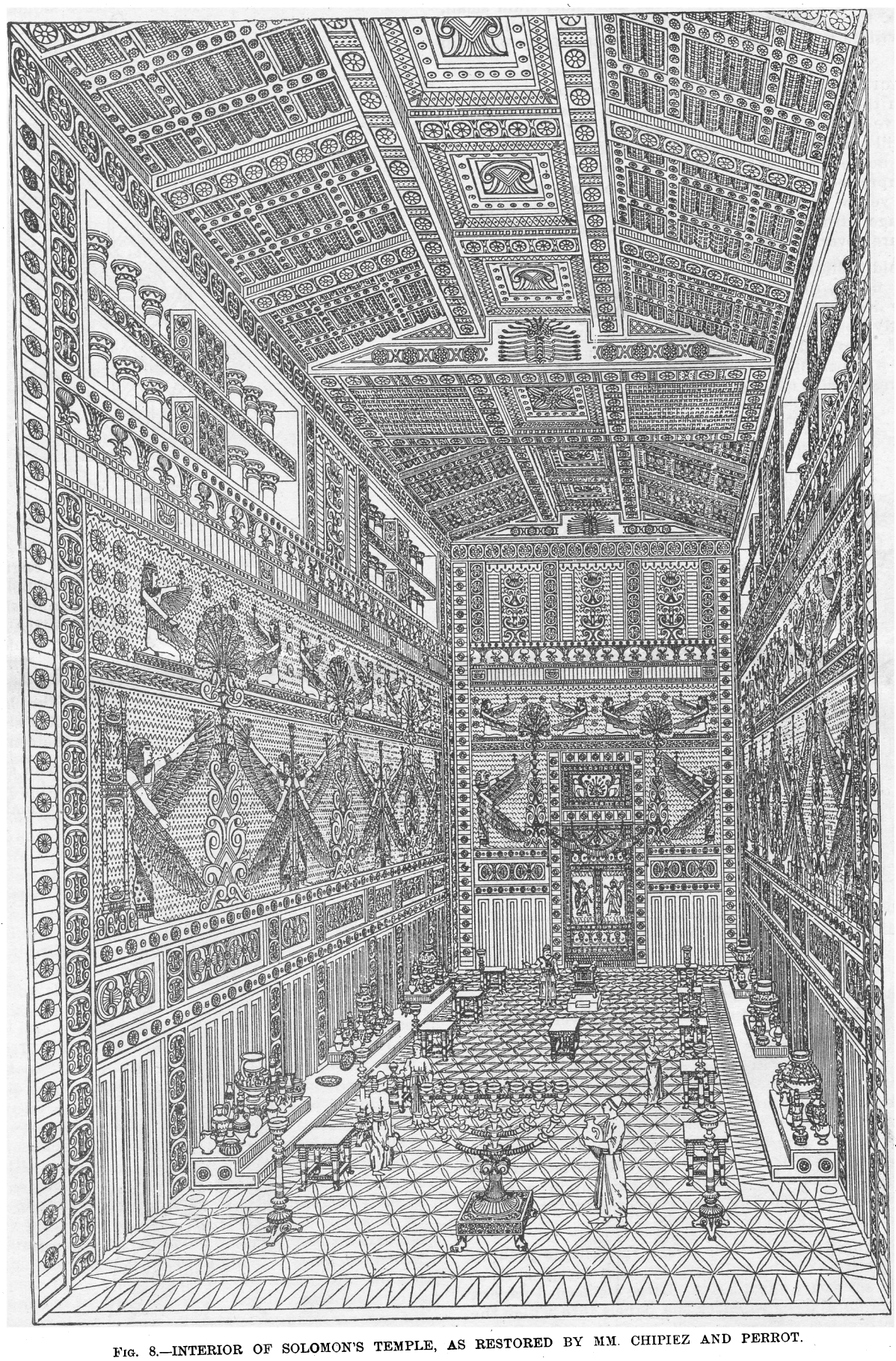

FIG. 8.—INTERIOR OF SOLOMON'S TEMPLE, AS RESTORED BY MM. CHIPIEZ AND PERROT.